《公众》| THE PUBLIC

费德里科·加西亚·洛尔迦 | Federico Garcia Lorca

el público (1930)

TEATRO BAJO LA ARENA

《公众》| THE PUBLIC
费德里科·加西亚·洛尔迦 | Federico Garcia Lorca
Translation by ZJC (2026)

The Director / Enrique 舞台导演 / 恩里克
Man 1 / Gonzalo 男 1 / 冈萨罗
Man 2 男 2
Man 3 男 3
Servant 仆人
White Horse 1 白马 1
White Horse 2 白马 2
White Horse 3 白马 3
White Horse 4 白马 4
Black Horse 黑马
Director-Harlequin 哈莱奎因导演
Woman in Pajamas 穿睡衣的女人
Elena 艾琳娜
Figure in Bells 铃铛人
Figure in Vine Leaves 藤叶人
The Child 孩子
The Emperor 皇帝
The Centurion 百夫长
Juliet 朱丽叶
The Harlequin Costume 哈莱奎因戏服
The Ballerina Costume 芭蕾舞裙戏服
The Foolish Shepherd 痴愚的小牧人
The Red Nude 红色裸人
The Nurse 护士
Student 1, 2, 3, 4, 5 学生 1, 2, 3, 4, 5
Lady 1, 2, 3, 4 女士 1, 2, 3, 4
The Boy 男孩
Thief 1, 2 小偷 1, 2
The Prompter 提示员
The Prestidigitator (Magician)魔术师
The Lady (Mother of Gonzalo)女士（冈萨罗之母）

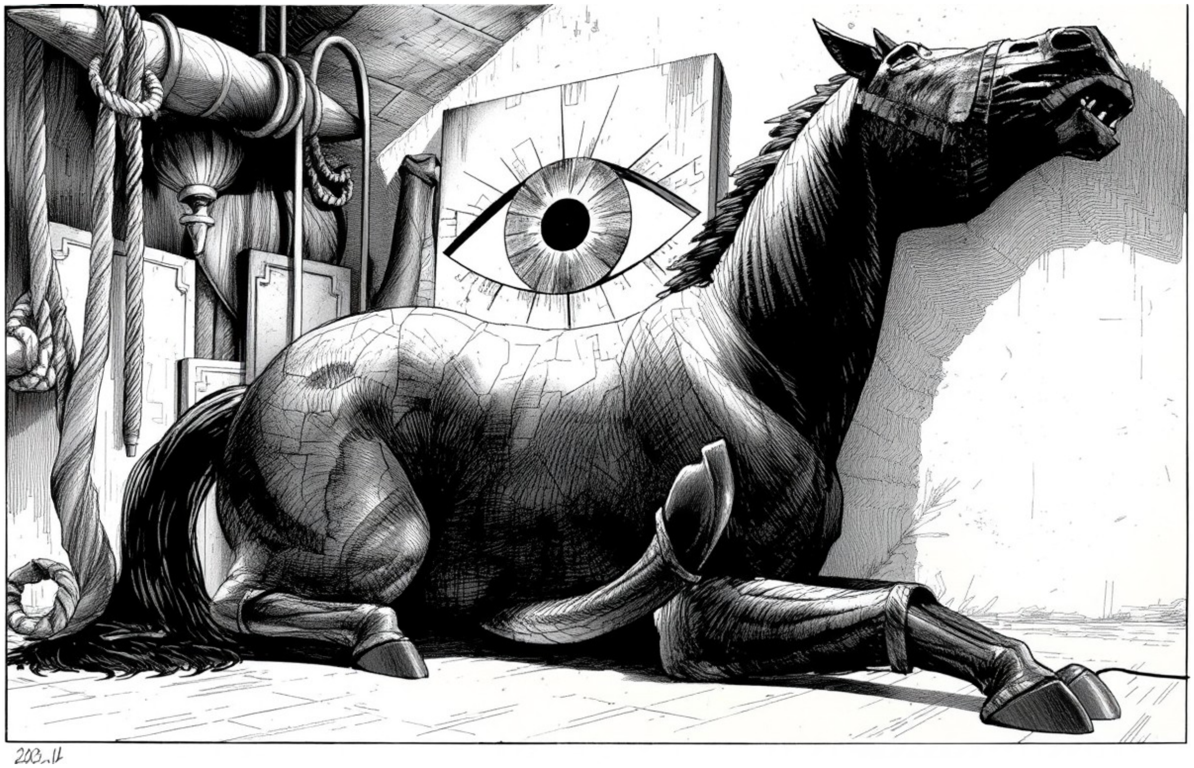
沙幕下的剧院 | The Theater Beneath the Sand

费德里科·加西亚·洛尔卡于 1930 年创作的 《公众》（El Público）不仅是一部剧作，它更是“沙幕下的剧院”这一革命性理念的宣言。传统的“露天剧院”满足于面具、社会习俗和安逸的谎言，而洛尔卡的愿景则要求对人类灵魂进行挖掘。

在这个双语版本中，我们航行于一个梦境之中，在这里，身份是流动的，演员与角色之间的界限业已消融。洛尔卡挑战观众去窥视屏风背后的真相——去见证那“坟墓的真相”。在那里，爱不再是一场磨光了的性别表演，而是一种原始的、不断流变的生命力。

Federico García Lorca’s The Public (El Público), written in 1930, is not merely a play; it is a manifesto for a revolutionary "Theater Beneath the Sand." While the traditional "Theater of the Open Air" contents itself with masks, social conventions, and comfortable lies, Lorca’s vision demands an excavation of the human soul.

In this bilingual edition, we navigate a dreamscape where identity is fluid and the boundary between the actor and the role dissolves. Lorca challenges the audience to look behind the screen—to witness the "Truth of the Tombs" where love is not a polished performance of gender, but a raw, shifting force.



ACT 1 | 第一幕
［导演坐着。穿着晨礼服。蓝色布景。墙上印着一只巨大的手。窗户是 X 光片。］ [The DIRECTOR is seated. He wears a morning coat. Blue setting. A large hand is printed on the wall. The windows are X-ray films.]

男仆： 先生。 SERVANT: Sir.

导演： 什么事？ DIRECTOR: What is it?

男仆： 公众到了。 SERVANT: The public has arrived.

导演： 让他们进来。 DIRECTOR: Let them in.

［（四匹白马走进来。）］ [(Four white horses enter.)]

导演： 你们想要什么？［（马群吹响号角。）］ 如果我是个会叹气的人，事情就会是这样。我的剧院将永远是露天的！但我赔光了所有家产。否则，我会毒化这露天的空气。我只需要一支能刮掉伤口血痂的注射器。滚出去！从我家里滚出去，马群！和马睡觉的床早就发明出来了。［（哭泣。）］ 我的小马。 DIRECTOR: What do you want? [(The horses sound their horns.)] If I were a man who sighed, this is how things would be. My theater will always be outdoors! But I've lost my entire fortune. Otherwise, I would poison this open air. I only need a syringe capable of scraping the scabs from a wound. Get out! Get out of my house, horses! The bed for sleeping with horses has already been invented. [(Weeping.)] My little horses.

马群： ［（哭泣。）］ 为了三百比塞塔。为了两百比塞塔，为了一碗汤，为了一个空香水瓶。为了你的唾液，为了你剪下的指甲。 HORSES: [(Weeping.)] For three hundred pesetas. For two hundred pesetas, for a bowl of soup, for an empty perfume bottle. For your saliva, for your fingernail parings.

导演： 出去，出去，出去！［（按响铃铛。）］ DIRECTOR: Out, out, out! [(He rings a bell.)]

马群： 为了虚无！曾经，你的双脚发臭，而我们才三岁。我们在厕所里等，在门后等，然后我们的泪水浸湿了你的床。［（男仆进来。）］ HORSES: For nothing! Once, your feet stank, and we were only three years old. We waited in the toilets, we waited behind doors, and then our tears soaked your bed. [(The SERVANT enters.)]

导演： 给我皮鞭！ DIRECTOR: Give me the whip!

马群： 你的鞋子里全是汗水，但我们懂得，月亮与草丛中腐烂的苹果有着同样的联系。 HORSES: Your shoes are full of sweat, but we understand that the moon has the same connection to a rotting apple in the grass.

导演： ［（对男仆。）］ 把门打开！ DIRECTOR: [(To the Servant.)] Open the door!

马群： 不，不，不。太可恶了！你浑身长毛，还偷吃不属于你的墙皮石灰。 HORSES: No, no,

no. How loathsome! You are covered in hair, and you steal the plaster from walls that doesn't belong to you.

男仆： 我不开门。我不想走进剧场里去。 SERVANT: I won't open the door. I don't want to walk into the theater.

导演： ［（打他。）］ 给我打开！ DIRECTOR: [(Striking him.)] Open it!

［（马群掏出长长的金色号角，伴随着它们的歌声节奏缓慢起舞。）］ [(The horses pull out long golden horns and dance with a slow rhythm to the sound of their singing.)]

马 1 和 2： ［（愤怒地。）］ 太可恶了。 HORSES 1 & 2: [(Furious.)] How loathsome.

马 3 和 4： 布莱那米波亚 [1] HORSES 3 & 4: Blenamiboya. [1]

马 1 和 2： ［（愤怒地。）］ 太可恶了。 HORSES 1 & 2: [(Furious.)] How loathsome.

马群： 布莱那米波亚。 HORSES: Blenamiboya.

［（男仆打开了门。）］ [(The SERVANT opens the door.)]

导演： 露天剧院！滚出去！快走！露天剧院。从这儿滚出去！［（马群退出。对男仆：）］继续。［（他坐到桌子后面。）］ DIRECTOR: Open-air theater! Get out! Go! Open-air theater. Get out of here! [(The horses exit. To the Servant:)] Continue. [(He sits behind the desk.)]

男仆： 先生。 SERVANT: Sir.

男仆： 公众到了！ SERVANT: The public has arrived!

导演： 让他们进来。 DIRECTOR: Let them in.

［（导演将他的金色假发换成了一顶深色的。三个男人走进来，穿着同样的晨礼服，长得一模一样。他们都留着黑胡须。）］ [(The DIRECTOR exchanges his golden wig for a dark one. Three men enter, wearing identical morning coats, looking exactly alike. All three have black beards.)]

男 1： 您就是“露天剧院”的导演吗？ MAN 1: Are you the director of the "Open-air Theater"?

导演： 愿为您效劳。 DIRECTOR: At your service.

男 1： 我们是来祝贺您的新作的。 MAN 1: We have come to congratulate you on your new work.

导演： 谢谢。 DIRECTOR: Thank you.

男 3： 极具原创性。 MAN 3: Deeply original.

男 1： 还有那个美丽的书名！《罗密欧与朱丽叶》。 MAN 1: And that beautiful title! "Romeo

and Juliet."

导演： 一个男人和一个女人的相爱。 DIRECTOR: The love of a man and a woman.

男 1： 罗密欧可以是一只鸟，朱丽叶可以是一块石头。罗密欧可以是一粒盐，朱丽叶可以是一张地图。 MAN 1: Romeo can be a bird and Juliet can be a stone. Romeo can be a grain of salt and Juliet can be a map.

导演： 但他们永远不会停止作为罗密欧与朱丽叶。 DIRECTOR: But they will never cease to be Romeo and Juliet.

男 1： 而且在相爱。您相信他们是在相爱吗？ MAN 1: And in love. Do you believe they are in love?

导演： 我亲爱的朋友……我又不在他们身体里…… DIRECTOR: My dear friend... I am not inside their bodies...

男 1： 够了！够了！你在自投罗网。 MAN 1: Enough! Enough! You are falling into your own trap.

男 2： [（对男 1：）] 慎重行事。这是你的错。你为什么要来剧院门口？你可以呼唤森林，它也许会轻而易举地让你的耳朵听见树液流动的声音。但这可是剧院！ MAN 2: [(To Man 1:)] Proceed with caution. This is your fault. Why did you come to the theater door? You could have called the forest, and it might have easily let your ears hear the sound of the sap flowing. But this is the theater!

男 1： 人们必须敲响的就是剧院的门；是在剧院，为了…… MAN 1: The door of the theater is precisely the one that must be knocked upon; it is in the theater, for the sake of...

男 3： 为了让坟墓的真相大白。 MAN 3: For the truth of the tombs to be revealed.

男 2： 带着煤气灯、广告和长排座位的坟墓。 MAN 2: Tombs with gaslights, advertisements, and long rows of seats.

导演： 先生们…… DIRECTOR: Gentlemen...

男 1： 是的，是的。“露天剧院”的导演，《罗密欧与朱丽叶》的作者。 MAN 1: Yes, yes. The Director of the "Open-air Theater," the author of "Romeo and Juliet."

男 2： 导演先生，罗密欧是怎么撒尿的？看到罗密欧撒尿难道不美吗？为了陷入那场受难的喜剧，他多少次假装从塔楼上跳下去，只为了被人接住？导演先生，当什么都没发生的时候，到底在发生着什么？还有那座坟墓呢？为什么到最后，你没有走下坟墓的台阶？你本可以看见一个天使带走了罗密欧的性别，却留下了另一个——他自己的，那个本就属于他的性别。如果我告诉你，这一切的主角其实是一朵有毒的花，你会怎么想？回答我。 MAN 2: Mr. Director, how does Romeo urinate? Wouldn't it be beautiful to see Romeo urinating? How many times, to fall into that comedy of suffering, did he pretend to jump from the tower only to be caught? Mr. Director, when

nothing is happening, what exactly is happening? And what about the tomb? Why, in the end, did you not go down the steps of the tomb? You could have seen an angel take away Romeo's sex, only to leave another—his own, the sex that truly belonged to him. What would you think if I told you the protagonist of all this was actually a poisonous flower? Answer me.

导演： 先生们，那不是问题所在。 DIRECTOR: Gentlemen, that is not the issue.

男 1：［（打断：）］ 没有别的问题了。因为大家的懦弱，我们不得不埋葬这座剧院，而我也不得不对自己开枪。 MAN 1: [(Interrupting:)] There is no other issue. Because of everyone's cowardice, we have to bury this theater, and I am forced to shoot myself.

男 2： 冈萨罗! [2] MAN 2: Gonzalo! [2]

男 1（缓慢地）： 我必须对自己开枪，以此来开启真正的剧院：沙幕下的剧院。 MAN 1: (Slowly): I must shoot myself to inaugurate the true theater: the theater beneath the sand.

导演： 冈萨罗…… DIRECTOR: Gonzalo...

男 1： 什么？……［（沉默。）］ MAN 1: What?... [(Silence.)]

导演（反应过来）： 但我做不到。一切都会崩塌。那就像是刺瞎我孩子们的双眼，到那时，我该拿公众怎么办？如果我拆掉了大桥的扶手，我该拿公众怎么办？面具会反过来吞噬我。我曾见过一个人被面具吞噬。城里最强壮的青年举着带血的长矛，把一团团废旧报纸塞进他的屁股；在美国，曾有一个少年被面具吊死，就挂在他自己的肠子上。 DIRECTOR: (Recovering): But I cannot do it. Everything would collapse. It would be like blinding my own children; in that case, what would I do with the public? If I tore down the handrails of the bridge, what would I do with the public? The masks would turn and devour me. I once saw a man devoured by the masks. The strongest youth in the city, holding bloodied spears, stuffed wads of old newspaper into his behind; in America, a boy was hanged by the mask, suspended by his own intestines.

男 1： 壮丽！ MAN 1: Magnificent!

男 2： 你为什么不在剧院里说这些？ MAN 2: Why don't you say these things in the theater?

男 3： 这是剧情的开端吗？ MAN 3: Is this the beginning of the plot?

导演： 无论如何，这是一个结局。 DIRECTOR: Regardless, it is an ending.

男 3： 一个由恐惧造成的结局。 MAN 3: An ending caused by fear.

导演： 这很清楚，先生。您不会以为我有能力把面具带上舞台吧。 DIRECTOR: That is clear, sir. You surely don't think I am capable of bringing the mask onto the stage.

男 1： 为什么不呢？ MAN 1: Why not?

导演： 那道德呢？观众的胃口呢？ DIRECTOR: And morality? The appetite of the audience?

男 1： 有些人看到章鱼被翻转过来会呕吐，有些人听到带着某种意图说出“癌症”这个词会脸色苍白；但你知道，对抗这些，我们有锡箔、石膏、迷人的云母，最后还有纸板——这些都是任何财力都能负担得起的表达手段。［（他站起身。）］ 但你想要的只是欺骗我们。欺骗我们，好让一切保持原样，让我们永远无法拯救死者。我准备好的四千瓶橙汁里掉进了苍蝇，这都要怪你。我必须再次开始铲除根基。 MAN 1: Some people vomit when they see an octopus turned inside out; some turn pale when they hear the word "cancer" spoken with a certain intent. But you know that to fight these things, we have tin foil, plaster, charming mica, and finally cardboard—means of expression affordable to any budget. [(He stands up.)] But all you wanted was to deceive us. To deceive us so that everything stays the same, so that we can never save the dead. Flies have fallen into the four thousand bottles of orange juice I prepared, and it’s all your fault. I must begin to uproot the foundations once again.

导演（站着）： 我不想争论，先生。但你到底想从我这里得到什么？你是带了新剧本吗？ DIRECTOR: (Standing): I don't want to argue, sir. But what exactly do you want from me? Have you brought a new script?

男 1： 还有什么戏能比留着胡须的我们……和你，更像新戏呢？ MAN 1: What play could be newer than us with our beards... and you?

导演： 和我……？ DIRECTOR: And me...?

男 1： 是的……你。 MAN 1: Yes... you.

男 2： 冈萨罗！ MAN 2: Gonzalo!

男 1（看着导演）： 我还能认出他，我仿佛看见那个早晨，他把一只跑得飞快的野兔锁进一个书包里。还有一次，在他第一次发现中分发型的那天，他在耳朵里插了两朵玫瑰。而你，你认得我吗？ MAN 1: (Looking at the Director): I can still recognize him; I seem to see that morning when he locked a fast-running hare into a small satchel. And another time, on the day he first discovered a center part in his hair, he stuck two roses in his ears. And you, do you recognize me?

导演： 这不是剧情。看在上帝的份上！［（大喊。）］ 艾琳娜，艾琳娜！［（他跑向门口。）］ DIRECTOR: This is not the plot. For God's sake! [(Screaming.)] Elena, Elena! [(He runs toward the door.)]

男 1： 但我必须把你带上舞台，不管你愿不愿意。你让我受了太多的苦。快！屏风！屏风！［（男 3 搬出一扇屏风，放在舞台中央。）］ MAN 1: But I must bring you onto the stage, whether you like it or not. You have made me suffer too much. Quick! The screen! The screen! [(MAN 3 brings out a screen and places it in the center of the stage.)]

导演（哭泣）： 公众会看见我的。我的剧院会倒塌。我创作了本季最好的戏剧，可现在！…… DIRECTOR: (Weeping): The public will see me. My theater will collapse. I created the best play of the season, and now!...

［（马群的号角声响起。男 1 走到后方打开门。）］ [(The horses' horns sound. MAN 1 goes to

the back and opens the door.)]

男 1： 进来吧，和我们在一起。这出戏里有你们的位置。所有人。［（对导演：）］ 而你，走到屏风后面去。 MAN 1: Come in, be with us. There is a place for you in this play. Everyone. [(To the Director:)] And you, go behind the screen.

［（男 2 和男 3 推着导演。他走过屏风，从另一边出来时变成了一个穿着白色缎面衣服、脖子上戴着白色拉夫领的少年。这个角色必须由女演员扮演。他背着一把黑色的小吉他。）］ [(MAN 2 and MAN 3 push the Director. He walks behind the screen and emerges from the other side transformed into a youth dressed in white satin with a white ruff around his neck. This role must be played by an actress. He carries a small black guitar on his back.)]

男 1： 恩里克（Enrique）！恩里克！［（他用手捂住脸。）］ MAN 1: Enrique! Enrique! [(He covers his face with his hands.)]

男 2： 别让我穿过屏风。让我清静会儿。冈萨罗！ MAN 2: Don't make me go behind the screen. Leave me in peace. Gonzalo!

导演（冷冷地，拨动吉他弦）： 冈萨罗，我得朝你身上狠狠地吐唾沫。我想朝你吐唾沫，用小剪刀剪碎你的晨礼服。给我丝线和针。我想绣花。我不喜欢纹身，但我喜欢用丝线绣花。 DIRECTOR: (Coldly, plucking the guitar strings): Gonzalo, I must spit on you with all my might. I want to spit on you and shred your morning coat with small scissors. Give me silk thread and a needle. I want to embroider. I don't like tattoos, but I like embroidering with silk thread.

男 3（对马群）： 随便坐吧。 MAN 3: (To the horses): Sit anywhere.

男 1（哭泣）： 恩里克！恩里克！ MAN 1: (Weeping): Enrique! Enrique!

导演： 我要在你的肉体上绣花，我喜欢看你睡在屋顶上。你兜里有多少钱？烧了它！［（男 1 划着火柴，烧掉了钞票。）］ 我永远看不清那些图案是如何在火焰中消失的。你没钱了吗？你真穷，冈萨罗！我的口红呢？你没有胭脂吗？真讨厌。 DIRECTOR: I want to embroider upon your flesh; I love watching you sleep on rooftops. How much money do you have in your pocket? Burn it! [(MAN 1 strikes a match and burns the bills.)] I can never see clearly how the patterns disappear into the flames. Are you out of money? You are so poor, Gonzalo! Where is my lipstick? You have no rouge? How annoying.

男 2（怯生生地）： 我有一点。［（他从胡须下掏出口红递过去。）］ MAN 2: (Timidly): I have a little. [(He reaches under his beard, pulls out a lipstick, and hands it over.)]

导演： 谢谢……但是……但是你也在吗？去屏风那儿！你也去屏风那儿。你还忍得下去吗，冈萨罗？ DIRECTOR: Thank you... but... are you here too? To the screen! You go to the screen too. Can you still endure this, Gonzalo?

［（导演粗暴地推搡男 2，屏风另一边出现了一个穿着黑色睡裤、头戴罂粟花冠的女人。她拿着一把粘着金色胡须的长柄眼镜，她会在戏里的某些时刻把胡须贴在唇上使用。）］ [(The DIRECTOR roughly shoves MAN 2; on the other side of the screen appears a woman dressed in black

pajamas, crowned with poppies. She holds a lorgnette with a golden beard attached, which she places to her lips at certain moments in the play.)]

男 2（干巴巴地）： 把口红给我。 MAN 2: (Dryly): Give me the lipstick.

导演： 哈哈哈哈！噢，马克西米莉安娜，巴伐利亚女皇！噢，恶毒的女人！ DIRECTOR: Hahahaha! Oh, Maximiliana, Empress of Bavaria! Oh, malicious woman!

男 2（把胡须贴在唇上）： 我建议你保持安静。 MAN 2: (Placing the beard to her lips): I suggest you keep quiet.

导演： 噢，恶毒的女人！艾琳娜！艾琳娜！ DIRECTOR: Oh, malicious woman! Elena! Elena!

男 1（大声地）： 别叫艾琳娜。 MAN 1: (Loudly): Don't call Elena.

导演： 为什么不？当我的剧院还是露天的时候，她是那么爱我。艾琳娜！ DIRECTOR: Why not? When my theater was still outdoors, she loved me so much. Elena!

［（艾琳娜从左侧上场。她穿着希腊服装。蓝色的眉毛，白发，石膏做的脚。她的衣服正面完全敞开，露出穿着粉色紧身网袜的大腿。男 2 把胡须贴在唇边。）］ [(ELENA enters from the left. She is dressed in Greek costume. Blue eyebrows, white hair, plaster feet. Her garment is completely open at the front, revealing thighs clad in pink fishnet stockings. MAN 2 holds the beard to her lips.)]

艾琳娜： 又来这套？ ELENA: This again?

导演： 又来了。 DIRECTOR: Again.

男 3： 你为什么出来，艾琳娜？如果你不打算爱我，你为什么要出来？ MAN 3: Why have you come out, Elena? If you have no intention of loving me, why did you come out?

艾琳娜： 谁告诉你的？可你为什么这么爱我？如果你惩罚我，跟别的女人走，我会亲吻你的脚。但你太崇拜我了，而且只崇拜我一个。这一切必须有个了断。 ELENA: Who told you that? But why do you love me so much? If you punished me, if you went off with another woman, I would kiss your feet. But you adore me too much, and only me. All this must come to an end.

导演（对男 3）： 那我呢？你不记得我了吗？你不记得我被拔掉的指甲吗？我怎么可能认识别人而不认识你？我为什么要叫你，艾琳娜？我为什么要叫你，我的折磨？ DIRECTOR: (To Man 3): And what about me? Don't you remember me? Don't you remember my torn-out fingernails? How could I possibly know anyone else and not know you? Why should I call you Elena? Why should I call you my torment?

艾琳娜（对男 3）： 跟他走吧！现在向我坦白你瞒着我的真相。我不在乎你是不是喝醉了想找借口，但你吻了他，你们睡在同一张床上。 ELENA: (To Man 3): Go with him! Now confess to me the truth you've been hiding. I don't care if you're drunk and looking for excuses, but you kissed him, and you slept in the same bed.

男 3： 艾琳娜！［（他迅速走过屏风，出来时没有胡须，脸色惨白，手里拿着鞭子。他戴着镶有金钉的皮护腕。）］ MAN 3: Elena! [(He quickly walks behind the screen and emerges without a beard, pale-faced, holding a whip. He wears leather wristbands studded with gold.)]

男 3（鞭打导演）： 你总是在说，你总是在撒谎，我必须毫不留情地结果了你。 MAN 3: (Whipping the Director): You are always talking, you are always lying; I must finish you off without mercy.

马群： 怜悯！怜悯！ HORSES: Mercy! Mercy!

艾琳娜： 你可以继续打上一个世纪，我也不会相信你。［（男 3 走向艾琳娜，捏住她的手腕。）］ 你可以继续捏着我的手指打上一个世纪，也别想让我发出一声呻吟。 ELENA: You could keep striking for a century, and I still wouldn't believe you. [(MAN 3 walks toward Elena and squeezes her wrist.)] You can keep squeezing my fingers for a century, and you won't get a single groan out of me.

男 3： 我们走着瞧，看谁更强！ MAN 3: We shall see who is stronger!

艾琳娜： 是我，永远是我。 ELENA: It is I, always I.

［（男仆出现。）］ [(The SERVANT appears.)]

艾琳娜： 快带我离开这儿！带上我！带走我！［（男仆走过屏风，以同样的方式——他的“真实”自我——出来。）］ 带走我！去远方！［（男仆把她抱在怀里。）］ ELENA: Quick, take me away from here! Take me! Carry me away! [(The SERVANT walks behind the screen and emerges in the same way—as his "true" self.)] Take me away! Somewhere far! [(The SERVANT takes her in his arms.)]

导演： 我们可以开始了。 DIRECTOR: We can begin.

男 1： 随时奉陪。 MAN 1: At your service.

马群： 怜悯！怜悯！ HORSES: Mercy! Mercy!

［（马群吹响长长的号角。角色们僵在原地。）］ [(The horses sound their long horns. The characters freeze in place.)]

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ACT 2 | 第二幕

［幕布缓缓升起。第二场。罗马废墟。一个全身覆盖着红藤叶的人坐在一个柱头上吹着笛子。另一个全身覆盖着金色铃铛的人在舞台中央跳舞。］ [The curtain rises slowly. Scene Two. Roman Ruins. A man completely covered in red vine leaves sits on a capital playing a flute. Another man, completely covered in golden bells, dances in the center of the stage.]

铃铛人： 如果我变成一朵云？ FIGURE IN BELLS: What if I turned into a cloud?

藤叶人： 我就变成一只眼睛。 FIGURE IN VINES: Then I would turn into an eye.

铃铛人： 如果我变成排泄物？ FIGURE IN BELLS: What if I turned into excrement?

藤叶人： 我就变成一只苍蝇。 FIGURE IN VINES: Then I would turn into a fly.

铃铛人： 如果我变成一个苹果？ FIGURE IN BELLS: What if I turned into an apple?

藤叶人： 我就变成一个吻。 FIGURE IN VINES: Then I would turn into a kiss.

铃铛人： 如果我变成乳房？ FIGURE IN BELLS: What if I turned into a breast?

藤叶人： 我就变成一张白床单。 FIGURE IN VINES: Then I would turn into a white sheet.

画外音（讽刺地）： 好极了！ VOICE OFFSTAGE (Ironically): Magnificent!

铃铛人： 如果我变成一条翻车鱼？ FIGURE IN BELLS: What if I turned into a moonfish?

藤叶人： 我就变成一把刀。 FIGURE IN VINES: Then I would turn into a knife.

铃铛人（停止跳舞）： 但为什么？你为什么要折磨我？如果你爱我，无论我带你去哪儿，你为什么不跟我走？如果我变成翻车鱼，你会变成海浪，或者海藻——如果你因为不想吻我而想去很远的地方，你会变成满月——但你却要变成一把刀！你以打断我的舞蹈为乐。而跳舞是我爱你的唯一方式。 FIGURE IN BELLS (Stopping his dance): But why? Why must you torture me? If you love me, why won't you follow me wherever I take you? If I turn into a moonfish, you should turn into a wave, or seaweed—or if you wanted to go far away because you didn't want to kiss me, you would turn into the full moon—but instead, you turn into a knife! You take pleasure in interrupting my dance. And dancing is the only way I know how to love you.

藤叶人： 当你在床边和屋里的物件周围徘徊时，我跟着你；但当你想满腹诡计地把我引向某些地方时，我不跟。如果你变成翻车鱼，我会用刀把你切开，因为我是个男人，因为我别无他求：一个男人，比亚当更像男人的男人，我希望你比我更像男人。像到当你走过时，枝头不会发出一点声响。但你不是个男人。如果我没有这支笛子，你会逃到月亮上去——那个盖满蕾丝手帕、沾满女人鲜血的月亮。 FIGURE IN VINES: I follow you when you wander around the bed and the objects in the room; but I will not follow when you try to lead me to certain places with your tricks. If you turn into a moonfish, I will cut you open with a knife, because I am a man, and because I desire nothing else: a man, more of a man than Adam, and I want you to be more of a man than I am. So much so that when you pass by, not a single branch makes a sound. But you are not a man. If I didn't have this flute, you would escape to the moon—that moon covered in lace handkerchiefs and stained with the blood of women.

铃铛人（怯生生地）： 如果我变成一只蚂蚁？ FIGURE IN BELLS (Timidly): What if I turned into an ant?

藤叶人（有力地）： 我就变成大地。 FIGURE IN VINES (Forcefully): Then I would turn into the earth.

铃铛人（更强硬地）： 那如果我变成大地？ FIGURE IN BELLS (Harder): And what if I turned into the earth?

藤叶人（变弱了）： 我就变成水。 FIGURE IN VINES (Weakening): Then I would turn into water.

铃铛人（响亮地）： 那如果我变成水？ FIGURE IN BELLS (Loudly): And what if I turned into water?

藤叶人（虚弱地）： 我就变成一条翻车鱼。 FIGURE IN VINES (Faintly): Then I would turn into a moonfish.

铃铛人（颤抖着）： 那如果我变成翻车鱼？ FIGURE IN BELLS (Trembling): And what if I turned into a moonfish?

藤叶人（站起身）： 我就变成一把刀。一把磨了四个漫长春天的刀。 FIGURE IN VINES (Standing up): Then I would turn into a knife. A knife sharpened over four long springs.

铃铛人： 带我去浴室，把我淹死。那是你能看到我赤裸全身的唯一方式。你以为我怕血吗？我知道怎么征服你。你以为我不了解你？我要征服你到这种程度：如果我问"如果我变成翻车鱼？"，你会回答我"我会变成一袋微小的鱼卵"。 FIGURE IN BELLS: Take me to the bath and drown me. That is the only way you will ever see me completely naked. Do you think I fear blood? I know how to conquer you. You think I don't understand you? I will conquer you to such an extent that if I ask, "What if I turned into a moonfish?", you will answer me, "I would turn into a sack of tiny fish eggs."

藤叶人： 拿把斧子砍断我的腿。让废墟里的昆虫来来往往。因为我鄙视你。我希望你沉入最深处。我唾弃你。 FIGURE IN VINES: Take an axe and chop off my legs. Let the insects of the ruins come and go. Because I despise you. I want you to sink to the deepest depths. I spit on you.

铃铛人： 这就是你想要的吗？再见。我很冷静。如果我走下废墟，我会继续寻找爱，越来越多的爱。 FIGURE IN BELLS: Is this what you want? Goodbye. I am calm. If I go down into the ruins, I will continue to search for love, more and more love.

藤叶人（苦恼地）： 你要去哪儿？你要去哪儿？ FIGURE IN VINES (Distressed): Where are you going? Where are you going?

铃铛人： 你不想让我走吗？ FIGURE IN BELLS: You don't want me to go?

藤叶人（声音微弱）： 不，别走。那如果我变成一粒砂？ FIGURE IN VINES (Weakly): No, don't go. What if I turned into a grain of sand?

铃铛人： 我就变成一条皮鞭。 FIGURE IN BELLS: Then I would turn into a whip.

藤叶人： 那如果我变成一袋微小的鱼卵？ FIGURE IN VINES: And what if I turned into a sack of tiny fish eggs?

铃铛人： 我就变成另一条皮鞭。一条用吉他弦做的皮鞭。 FIGURE IN BELLS: Then I would turn into another whip. A whip made of guitar strings.

藤叶人： 别抽我！ FIGURE IN VINES: Don't lash me!

铃铛人： 一条用船缆做的皮鞭。 FIGURE IN BELLS: A whip made of ship's cables.

藤叶人： 别打我的肚子！ FIGURE IN VINES: Don't hit my stomach!

铃铛人： 一条用兰花雄蕊做的皮鞭。 FIGURE IN BELLS: A whip made of orchid stamens.

藤叶人： 你会弄瞎我的！ FIGURE IN VINES: You'll blind me!

铃铛人： 弄瞎你，因为你不是个男人。我是个男人。一个男人，像到当猎人们醒来时我会昏倒。一个男人，像到当有人折断一根茎秆时——无论它多么细小——我的牙齿都会感到剧痛。一个巨人。一个巨人，大到我能在新生儿的指甲上绣出一朵玫瑰。 FIGURE IN BELLS: Blind you, because you are not a man. I am a man. A man, so much so that when the hunters wake up, I faint. A man, so much so that when someone breaks a stalk—no matter how tiny—my teeth feel a sharp pain. A giant. A giant, so big that I could embroider a rose on a newborn's fingernail.

藤叶人： 我在等待黑夜，废墟的洁白令我苦恼，这样我才能爬到你的脚下。 FIGURE IN VINES: I am waiting for the night; the whiteness of the ruins distresses me. Only then can I crawl to your feet.

铃铛人： 不。不。你为什么要告诉我这些？是你必须强迫我这么做。你不是个男人吗？一个比亚当更像男人的男人？ FIGURE IN BELLS: No. No. Why are you telling me this? It is you who must force me. Aren't you a man? A man more of a man than Adam?

藤叶人（倒在地上）： 哎！哎！ FIGURE IN VINES (Falling to the ground): Ay! Ay!

铃铛人（低声走近）： 如果我变成一个柱头？ FIGURE IN BELLS (Approaching in a whisper): What if I turned into a capital?

藤叶人： 我命苦啊！ FIGURE IN VINES: Woe is me!

铃铛人： 你会变成柱头的影子，仅此而已。然后艾琳娜会来到我的床边。艾琳娜，我的心肝！而你，躲在垫子下面，浑身流汗——那汗水不是你的，是属于马车夫、消防员和给癌症做手术的医生的。然后我会变成一条翻车鱼，而你只不过是一个在人手之间传递的小粉盒。 FIGURE IN BELLS: Then you would turn into the shadow of the capital, and that's all. And then Elena would come to my bedside. Elena, my sweetheart! And you, hiding under the cushions, covered in sweat—sweat that isn't yours, but belongs to coachmen, firefighters, and doctors who operate on cancer. Then I would turn into a moonfish, and you would be nothing more than a small powder compact passed

between human hands.

藤叶人： 哎！ FIGURE IN VINES: Ay!

铃铛人： 又来了？你又在哭？我得昏倒好让农民们过来。我得叫黑人们来——那些被丝兰刀刺伤、日夜与河泥搏斗的巨大黑人们。从地上爬起来，懦夫。昨天我在铸工家里定了一根链条。别离开我！一根链条。我哭了一整夜，因为我的手腕和脚踝都在疼，可当时我甚至还没戴上它。［（藤叶人吹响了银哨子。）］ 你在干什么？ ［（哨声再次响起。）］ 我知道你想干什么，但我有时间逃跑。 FIGURE IN BELLS: Again? You're crying again? I must faint so the peasants will come. I must call the Black men—those giants stabbed by yucca knives, who fight day and night with the river mud. Get up from the ground, coward. Yesterday I ordered a chain at the foundry. Don't leave me! A chain. I cried all night because my wrists and ankles hurt, even though I hadn't even put it on yet. [(The Figure in Vines blows a silver whistle.)] What are you doing? [(The whistle sounds again.)] I know what you want to do, but I have time to escape.

藤叶人（站起身）： 想逃就逃吧。 FIGURE IN VINES (Standing up): Escape if you want.

铃铛人： 我会用野草保护自己。 FIGURE IN BELLS: I will protect myself with weeds.

藤叶人： 试试保护你自己。［（哨声响。从天花板掉下一个穿着红色网袜的孩子。）］ FIGURE IN VINES: Try and protect yourself. [(Whistle. A child wearing red fishnet stockings falls from the ceiling.)]

孩子： 皇帝！皇帝！皇帝！ CHILD: Emperor! Emperor! Emperor!

藤叶人： 皇帝。 FIGURE IN VINES: The Emperor.

铃铛人： 我会演你的角色。别露面。这会要了我的命。 FIGURE IN BELLS: I will play your part. Don't show your face. This will be the death of me.

孩子： 皇帝！皇帝！皇帝！ CHILD: Emperor! Emperor! Emperor!

铃铛人： 我们之间的一切都只是个游戏。我们只是在玩。现在我要模仿你的声音来服侍皇帝。你可以躺在那根大柱头后面。我从没告诉过你。那儿有一头牛在给士兵们做饭。 FIGURE IN BELLS: Everything between us is just a game. We're only playing. Now I'm going to imitate your voice to serve the Emperor. You can lie behind that large capital. I never told you—there's an ox there cooking for the soldiers.

藤叶人： 皇帝！现在没救了。你扯断了蜘蛛丝，我已经感觉到我那巨大的双脚正变得微小又恶心。 FIGURE IN VINES: Emperor! Now it's hopeless. You've torn the spider's silk, and I can already feel my giant feet becoming tiny and disgusting.

铃铛人： 你想喝茶吗？在这废墟里上哪儿去找热饮呢？ FIGURE IN BELLS: Would you like some tea? Where would one find a hot drink in these ruins?

孩子（在地上）： 皇帝！皇帝！皇帝！ CHILD (On the ground): Emperor! Emperor! Emperor!

［（号角响起，罗马皇帝出现。随行的是一名穿着黄色长袍、皮肤灰暗的百夫长。在他们身后是四匹吹着号角的马。孩子走向皇帝。皇帝把他抱在怀里，他们消失在柱头林中。）］
[(Horns sound, the Roman Emperor appears. He is accompanied by a Centurion wearing a yellow robe with dusky skin. Behind them are four horses blowing horns. The child goes toward the Emperor. The Emperor takes him in his arms, and they disappear into the forest of capitals.)]

百夫长： 皇帝在寻找那个“唯一”。 CENTURION: The Emperor is searching for the "One."

藤叶人： 我就是那个。 FIGURE IN VINES: I am the One.

铃铛人： 我就是那个。 FIGURE IN BELLS: I am the One.

百夫长： 你们两个中哪一个是？ CENTURION: Which of you two is it?

藤叶人： 我。 FIGURE IN VINES: Me.

铃铛人： 我。 FIGURE IN BELLS: Me.

百夫长： 皇帝会猜出你们两个谁才是那个“唯一”。用刀还是用炙叉。该死的，你们这种人！就是因为你们，我才在路上奔波，睡在沙地上。我的妻子像大山一样美丽。她能同时在四五个地方分娩，中午在树下打鼾。我有两百个孩子。我还会生更多。该死的，你们这种人！
CENTURION: The Emperor will guess which of you is the "One." With a knife or a spit. Damn you, people like you! It's because of you that I'm always on the road, sleeping on the sand. My wife is as beautiful as a mountain. She can give birth in four or five places at once, and snores under the trees at noon. I have two hundred children. I'll have more. Damn you, people like you!

［（百夫长吐唾沫，唱歌。柱子后面传来一声长长的、持续的尖叫。皇帝出现，擦着额头。他脱下黑手套，接着是红手套，他的双手显露出一种古典的洁白。）］ [(The Centurion spits and sings. From behind the columns comes a long, sustained scream. The Emperor appears, wiping his forehead. He takes off black gloves, then red gloves, and his hands reveal a classical whiteness.)]

皇帝（冷淡地）： 你们两个中哪一个是那个“唯一”？ EMPEROR (Coldly): Which of you two is the "One"?

铃铛人： 是我，陛下。 FIGURE IN BELLS: It is I, Your Majesty.

皇帝： 一就是一，永远是一。我已经砍了四十多个不肯这么说的男孩的头。 EMPEROR: One is one, and always one. I have already cut off the heads of more than forty boys who refused to say so.

百夫长（吐唾沫）： 一就是一，不多不少就是一。 CENTURION (Spitting): One is one, no more and no less than one.

皇帝： 没有二。 EMPEROR: There is no two.

百夫长： 因为如果有两个，皇帝就不会在路上寻找了。 CENTURION: Because if there were

two, the Emperor would not be out on the road searching.

皇帝（对百夫长）： 剥光他们！ EMPEROR (To the Centurion): Strip them!

铃铛人： 我才是那个，陛下。那个人是废墟里的乞丐。他以草根为食。 FIGURE IN BELLS: I am the One, Your Majesty. That man is a beggar in the ruins. He feeds on roots.

皇帝： 闪开。 EMPEROR: Step aside.

藤叶人： 你认识我。你知道我是谁。［（他剥下藤叶，呈现为一个白色石膏裸体。）］ FIGURE IN VINES: You know me. You know who I am. [(He strips off the vine leaves, appearing as a white plaster nude.)]

皇帝（拥抱他）： 一就是一。 EMPEROR (Embracing him): One is one.

藤叶人： 永远是一。如果你吻我，我张开嘴，只是为了让你随后把剑刺进我的脖子。 FIGURE IN VINES: Always one. If you kiss me, I open my mouth only so that you may later plunge the sword into my neck.

皇帝： 我会这么做的。 EMPEROR: I will do so.

藤叶人： 把我那颗充满爱的头颅留在废墟里。那一颗永远是一的头颅。 FIGURE IN VINES: Leave my love-filled head in the ruins. That head which is always one.

皇帝（叹息）： 一。 EMPEROR (Sighing): One.

百夫长（对皇帝）： 这很难，但就在这儿了。 CENTURION (To the Emperor): It was difficult, but here it is.

藤叶人： 他得到了，是因为他永远无法得到。 FIGURE IN VINES: He got it because he could never get it.

铃铛人： 背叛！背叛！ FIGURE IN BELLS: Treachery! Treachery!

百夫长： 闭嘴，老耗子！扫帚生的儿子！ CENTURION: Shut up, you old rat! Son of a broom!

铃铛人： 冈萨罗！救我，冈萨罗！ FIGURE IN BELLS: Gonzalo! Save me, Gonzalo!

［（铃铛人拉动一根柱子，柱子展开成了第一幕里的那扇白色屏风。三名留胡须的男人和舞台导演从后面走出来。）］ [(The Figure in Bells pulls a column, which unfolds into the white screen from Act One. Three bearded men and the Stage Director emerge from behind it.)]

男 1： 背叛！ MAN 1: Treachery!

铃铛人： 他背叛了我们！ FIGURE IN BELLS: He betrayed us!

导演：　背叛！　DIRECTOR: Treachery!

［（皇帝正拥抱着的藤叶人。）］　[(The Emperor is embracing the Figure in Vines.)]

落幕。　[Curtain.]

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ACT 3 | 第三幕
［第三场。沙墙。左边墙上画着一个透明的月亮，几乎像果冻一样。中央有一片巨大的、长矛形状的绿叶。］　[Scene Three. A wall of sand. On the left wall, a transparent moon is painted, almost like jelly. In the center, a giant, spear-shaped green leaf.]

男 1：（上场）这不是所需要的。在发生了那一切之后，如果我再回去和孩子们说话、观察天空的喜悦，那将是不公正的。　MAN 1: (Entering) This is not what is needed. After all that has happened, it would be unjust if I went back to speak with children or observe the joy of the sky.

男 2：　这是个坏地方。　MAN 2: This is a bad place.

导演：　你目睹了那场博弈吗？　DIRECTOR: Did you witness that game?

男 3：（上场）他们两个都该死。我从未见过比这更血腥的盛宴。　MAN 3: (Entering) They both deserve to die. I have never seen a bloodier feast.

男 1：　两头狮子。两个半神。　MAN 1: Two lions. Two demigods.

男 2：　两个半神，如果他们没有肛门的话。　MAN 2: Two demigods, if only they didn't have an anus.

男 1：　但肛门是人类的惩罚。肛门是人类的失败；是他的羞耻，也是他的死亡。他们两个都有肛门，所以谁也无法与那闪耀的大理石的纯粹之美抗衡，那些大理石保留着被无瑕表面保护着的隐秘欲望。　MAN 1: But the anus is man's punishment. The anus is man's failure; it is his shame and his death. Both of them have an anus, so neither could withstand the pure beauty of that shining marble, which keeps its secret desires protected by a flawless surface.

男 3：　当月亮出来时，乡下的孩子们聚在一起排便。　MAN 3: When the moon comes out, the children in the country gather together to defecate.

男 1：　在芦苇丛后，在回水的清凉岸边，我们发现了人类的脚印，这让赤裸的自由变得恐怖。　MAN 1: Behind the reeds, on the cool banks of the backwaters, we found human footprints, which made naked freedom terrifying.

男 3：　他们两个都该死。　MAN 3: They both deserve to die.

男 1：（有力地）他们本该胜利。　MAN 1: (Forcefully) They should have triumphed.

男 3： 怎么赢？ MAN 3: How?

男 1： 通过双双成为真正的男人，不让自己被虚假的欲望拖走。通过成为彻底的男人。一个男人能停止成为男人吗？ MAN 1: By both becoming true men, not allowing themselves to be dragged away by false desires. By becoming total men. Can a man ever stop being a man?

［（男 3 用手捂住脸。）］ [(MAN 3 covers his face with his hands.)]

男 1：（对导演）就是他——你现在认出他了吗？那个勇敢的人，在咖啡馆里，在书本里，把我们的血管压碎成细长的鱼刺。那个在孤独中爱着皇帝、在港口酒馆里寻找他的人。恩里克，仔细看他的眼睛。看他肩膀上垂下的那一小串葡萄。他骗不了我。但现在我要去杀掉皇帝。不用刀，就用这对连女人都嫉妒的脆弱双手。 MAN 1: (To the Director) It’s him—do you recognize him now? That brave man who, in cafes and in books, crushes our veins into thin fishbones. The one who loves the Emperor in solitude and searches for him in harbor taverns. Enrique, look closely at his eyes. Look at that small bunch of grapes hanging from his shoulder. He cannot deceive me. But now I am going to kill the Emperor. Not with a knife, but with these fragile hands that even women envy.

［（墙壁打开，维罗纳的朱丽叶墓出现了。朱丽叶躺在墓穴里。她穿着白色的歌剧礼服。她那两个由粉色赛璐珞制成的乳房袒露在外。）］ [(The walls open, revealing the Tomb of Juliet in Verona. Juliet lies in the tomb. She is wearing a white opera gown. Her two breasts, made of pink celluloid, are exposed.)]

朱丽叶：（从墓中跳起）请帮帮我。尽管穿过了三千多个空荡荡的拱门，这一路上我连一个女性朋友也没碰见。请帮帮我。一点帮助，和一片睡眠的海。（唱道）：睡眠的海。白色的土地和天空中空荡荡的拱门。我穿过船只、穿过海藻的长裙。我穿过时间的长裙。时间的海。伐木工人蠕虫的岸边，穿过樱桃树的水晶海豚。噢，终点那纯净的石棉！噢，废墟！噢，没有拱门的孤独！睡眠的海！ JULIET: (Leaping from the tomb) Please help me. Though I have passed through more than three thousand empty arches, I haven't met a single female friend along the way. Please help me. A little help, and a sea of sleep. (Sings): Sea of sleep. White earth and empty arches in the sky. I pass through ships, through my long skirt of seaweed. I pass through the long skirt of time. Sea of time. Shore of the woodcutter-worm, crystal dolphins through the cherry trees. Oh, pure asbestos of the end! Oh, ruins! Oh, solitude without arches! Sea of sleep!

白马 1：（上场，手里握着一把剑）去爱！ WHITE HORSE 1: (Entering, holding a sword) To love!

朱丽叶： 是的。用一种只持续一瞬间的爱。 JULIET: Yes. With a love that lasts only a moment.

朱丽叶：（哭泣）够了。我不想再听了。你为什么要带我走？“欺骗”就是爱的代名词——破碎的镜子，水中的脚步。在那之后，你会再次把我留在坟墓里，就像所有人试图说服听众“真爱是不可能的”时所做的那样。我已经累了。我站起来寻求帮助，要把那些对我心存幻想的人，和那些用大理石小镊子撬开我嘴巴的人，通通赶出我的坟墓。 JULIET: (Weeping) Enough. I don't want to hear anymore. Why do you want to take me away? "Deception" is a synonym for love—broken mirrors, footsteps in the water. After that, you will leave me in the tomb again, just as everyone does when they try to convince an audience that "true love is impossible." I am tired. I stand up to seek help, to drive out from my tomb all those who harbor fantasies about me, and those who pry open my

mouth with little marble tweezers.

三匹白马： 脱吧，朱丽叶，露出你的臀部，迎接我们尾巴的鞭打。我们要复活！［（朱丽叶躲到黑马身后。）］ THREE WHITE HORSES: Strip, Juliet, show us your hips and receive the lashing of our tails. We want to be resurrected! [(JULIET hides behind the Black Horse.)]

朱丽叶：［（有力地：）］我不是让琥珀尖刺钉进乳房的奴隶，也不是那些在城门前因爱颤抖的人的神谕。我整个梦境都是无花果树的香气，和那个割断茎秆的人的腰身。谁也别想穿过我！是我穿过你们！ JULIET: (Forcefully): I am not a slave to let amber spikes be driven into my breasts, nor am I an oracle for those who tremble with love at the city gates. My entire dream is the scent of fig trees and the waist of the man who cuts the stalks. No one shall pass through me! It is I who pass through you!

导演： 恩里克？恩里克就在那儿。［（他迅速脱下戏服扔到柱子后。哈莱奎因戏服出现了。）］ DIRECTOR: Enrique? Enrique is right there. [(He quickly strips off his costume and throws it behind a column. The Harlequin Costume appears.)]

哈莱奎因戏服： 我冷。电光。面包。他们在烧橡胶。［（他变得僵硬。）］ HARLEQUIN COSTUME: I’m cold. Electric light. Bread. They are burning rubber. [(He becomes rigid.)]

男 1：（大喊）变成翻车鱼；我只想要你变成翻车鱼！变成翻车鱼！［（他猛地追了出去。）］ MAN 1: (Screaming) Turn into a moonfish; I only want you to turn into a moonfish! Turn into a moonfish! [(He rushes out in pursuit.)]

［（那个蛋脸人不停地用手拍打着脸。在雨声之上，真正的夜莺开始歌唱。）］ [(The egg-faced man continuously slaps his face with his hands. Above the sound of the rain, a real nightingale begins to sing.)]

落幕。 [Curtain.]

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ACT 4 | 第四幕

［舞台中央有一张面向前方且垂直摆放的床，仿佛是由一位原始艺术家画出来的；床上躺着一个戴着蓝色荆棘冠的红色裸人。背景中，拱门和阶梯通向一座大剧院的包厢。右边是大学的入口。幕布升起时，传来一阵掌声。］ [In the center of the stage is a bed facing forward and placed vertically, as if drawn by a primitive artist; on the bed lies a red naked man wearing a crown of blue thorns. In the background, arches and stairs lead to the boxes of a large theater. To the right is the entrance to the University. As the curtain rises, a burst of applause is heard.]

裸人： 你什么时候能完事？ NAKED MAN: When will you be finished?

护士：（匆匆上场）等骚乱停止的时候。 NURSE: (Entering hurriedly) When the riot stops.

裸人： 他们在要求什么？ NAKED MAN: What are they demanding?

护士： 他们在要求处死舞台导演。 NURSE: They are demanding the execution of the Stage Director.

裸人： 那他们怎么说我？ NAKED MAN: And what are they saying about me?

护士： 没提你。 NURSE: They haven't mentioned you.

学生 1： 这种时刻才来通知？ STUDENT 1: Why are we not lining up to crawl out through the iron bars?

学生 2： 小巷里全是武装人员；从那儿很难逃掉。 STUDENT 2: The alleys are full of armed men; it’s hard to escape from there.

学生 4： 当人们看到罗密欧和朱丽叶是真心相爱时，骚乱开始了。 STUDENT 4: The riot began when people saw that Romeo and Juliet truly loved each other.

学生 2： 恰恰相反。骚乱是在他们意识到两人并不相爱、甚至永远无法相爱时开始的。 STUDENT 2: On the contrary. The riot began when they realized the two did not love each other, and could never even love each other.

学生 1： 这就是所有人犯的大错，也是剧院濒死的原因。公众不该窥探诗人在卧室里升起的丝绸和纸板。罗密欧可以是一只鸟，朱丽叶可以是一块石头。罗密欧可以是一粒盐，朱丽叶可以是一幅地图。这对公众有什么关系？ STUDENT 1: This is the great mistake everyone makes, and the reason the theater is dying. The public should not spy on the silk and cardboard the poet raises in the bedroom. Romeo can be a bird, and Juliet can be a stone. Romeo can be a grain of salt, and Juliet can be a map. What does that matter to the public?

［（两个小偷拿着点燃的蜡烛坐在床脚。场景陷入半黑暗。提示员出现。）］ [(Two Thieves sit at the foot of the bed with lit candles. The scene falls into semi-darkness. The PROMPTER appears.)]

裸人： 还要多久？ NAKED MAN: How much longer?

护士： 快了。第三遍铃已经响了。就在皇帝把自己伪装成旁提乌斯·彼拉多的时候。 NURSE: Soon. The third bell has already rung. Just as the Emperor is disguising himself as Pontius Pilate.

裸人： 父啊，我将我的灵魂交托在你手里。 NAKED MAN: Father, into your hands I commend my spirit.

护士： 你抢先了两分钟。 NURSE: You’re two minutes early.

裸人： 成了。 NAKED MAN: It is finished.

［（床轴转动，裸人消失。床的另一面躺着男 1，依然穿着燕尾服，留着黑胡子。）］ [(The bed pivots; the Naked Man disappears. On the other side of the bed lies MAN 1, still in his evening coat with his black beard.)]

男 1：（闭上眼睛）临终的苦难！ MAN 1: (Closing his eyes) The agony of death!

学生 4： 公众的态度太差劲了。 STUDENT 4: The attitude of the public is wretched.

学生 1： 差劲透顶。观众永远不该成为戏剧的一部分。人们去水族馆时，不会去谋杀海蛇、水鼠或长满麻风病的鱼；相反，他们的目光滑过玻璃，并在其中学习。 STUDENT 1: Beyond wretched. The audience should never become part of the drama. When people go to an aquarium, they don't go to murder the sea snakes, the water rats, or the leprous fish; instead, their gaze glides over the glass, and they learn within it.

学生 5：（非常快乐地）看，我拿到了朱丽叶的一只鞋。修女们在给她裹尸，我偷出来的。 STUDENT 5: (Very happily) Look, I've got one of Juliet's shoes. The nuns were wrapping her shroud, and I stole it.

学生 4：（惊讶地）难道你没意识到，墓穴里的那个朱丽叶是个伪装的少年，是舞台导演的诡计，而真正的朱丽叶被塞住嘴关在座位底下吗？ STUDENT 4: (Surprised) Don't you realize that the Juliet in the tomb was a boy in disguise, a trick of the Stage Director, while the real Juliet was gagged and shut away under the seats?

学生 5：（爆发出一阵大笑）嘿，我喜欢！她看起来非常美。如果是个伪装的少年，我一点也不在乎；反倒是那个像猫一样在椅子底下呻吟、满身灰尘的女孩，我是绝不会去捡她的鞋子的。 STUDENT 5: (Bursting into laughter) Hey, I like it! She looked beautiful. If it's a boy in disguise, I don't care at all; on the contrary, that girl groaning like a cat under the chairs, covered in dust—I would never go and pick up her shoe.

男 1： 临终的苦难。人在梦境中的孤独，充满了电梯和火车，在那里你以无法掌控的速度旅行。建筑、角落、沙滩的孤独，在那里你再也不会出现了。 MAN 1: The agony of death. The solitude of man in dreams, full of elevators and trains, where you travel at an uncontrollable speed. The solitude of buildings, of corners, of beaches, where you will never appear again.

男 1：（声音微弱）恩里克！恩里克！ MAN 1: (Faintly) Enrique! Enrique!

［（场景陷入黑暗。男孩 1 的手电筒照亮了男 1 死去的脸。）］ [(The scene falls into darkness. BOY 1's flashlight illuminates the dead face of MAN 1.)]

落幕。 [Curtain.]

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INTERLUDE | 间奏
［蓝色幕布。中央有一个巨大的衣柜，里面装满了表情各异的白色面具。每个面具前都有一盏微小的灯。痴愚的小牧人从右侧上场。他穿着野蛮人的兽皮，头上戴着一个塞满羽毛和小轮子的漏斗。他摇着手摇风琴（aristón），迈着缓慢的节奏跳舞。］ [A blue curtain. In the center is a giant wardrobe filled with white masks of various expressions. In front of each mask is a tiny lamp. The Foolish Shepherd enters from the right. He wears barbarian skins and a funnel on his head stuffed with feathers and small wheels. He cranks a hand-organ (aristón) and dances with a slow rhythm.]

牧羊人：　痴愚的小牧人守着这些面具。那些乞丐的面具，还有那些在胡兀鹫飞过静水时将其杀死的诗人们的面具。那些动用拳头、在蘑菇下腐烂的孩子们的面具。撑着拐杖的老鹰的面具。那个用克里特石膏制成、在谋杀朱丽叶时化作紫罗兰色粉末的面具中的面具。谜语。小谜语。这没有池座的剧院和满是椅子、留着面具空洞的天空的微型谜语。咩——，咩——，咩——，叫吧，面具们。 SHEPHERD: The Foolish Shepherd guards these masks. Masks of beggars, and masks of poets who kill the bearded vulture as it flies over still waters. Masks of children who use their fists and rot under mushrooms. Masks of eagles on crutches. The mask of masks, made of Cretan plaster, which turned into violet powder during the murder of Juliet. Riddles. Tiny riddles. The miniature riddle of this theater without a pit, full of chairs and the hollowed sky of the masks. Baa—, baa—, baa—, cry out, masks.

［（面具们像羊一样发出“咩咩”的叫声，其中一个在咳嗽。）］ [(The masks bleat like sheep; one of them is coughing.)]

牧羊人：　马群吃掉了蘑菇，在风向标下腐烂。老鹰动用拳头，在彗星下沾满泥土，而彗星吞噬了那只曾抓伤诗人胸膛的胡兀鹫。咩——，咩——，咩——，叫吧，面具们！欧洲撕掉了她的乳房，亚洲失去了她的池座，而美国是一只不需要面具的鳄鱼。小小的音乐，那受伤的尖刺与药瓶的微型音乐。 SHEPHERD: The horses ate the mushrooms and rot beneath the weather vanes. The eagles used their fists and are covered in mud beneath the comet, and the comet devoured the bearded vulture that once clawed the poet’s chest. Baa—, baa—, baa—, cry out, masks! Europe has torn off her breasts, Asia has lost her theater pit, and America is a crocodile that needs no mask. Tiny music, the miniature music of wounded spikes and medicine vials.

［（他推着装有轮子的衣柜消失了。面具们继续咩咩叫着。）］ [(He pushes the wheeled wardrobe and disappears. The masks continue to bleat.)]

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ACT 5 | 第五幕

［布景同第一幕。左边地上放着一个巨大的马头。右边，一个巨大的眼睛和一组带着云朵的树木靠墙放着。舞台导演与魔术师一起上场。魔术师穿着燕尾服，一件垂到脚面的白色缎面斗篷，戴着大礼帽。导演穿着第一幕里的西装。］ [Setting the same as Act One. On the left, a giant horse's head lies on the floor. On the right, a giant eye and a group of trees with clouds lean against the wall. The Stage Director enters with the Prestidigitator. The Prestidigitator wears a tuxedo, a white satin cape reaching his feet, and a top hat. The Director wears the suit from Act One.]

导演：　无论是魔术师、医生、天文学家，还是任何人都解决不了这件事。放走狮子，然后往它们身上撒硫磺，这很简单。别再说了。 DIRECTOR: Neither a magician, nor a doctor, nor an astronomer, nor anyone else can solve this. Releasing lions and then throwing sulfur on them is easy. Say no more.

魔术师：　在我看来，你作为一个戴面具的人，并不记得我们使用的是黑幕。 PRESTIDIGITATOR: It seems to me that you, as a man in a mask, do not remember that we use a black curtain.

导演： 当人们身处天堂时是那样；但告诉我，在这样一个空气如此狂暴、连人们都被剥光，甚至连孩子都带着小刀去割背景幕布的地方，能用什么样的幕布呢？ DIRECTOR: That’s how it is when people are in heaven; but tell me, what kind of curtain can be used in a place where the air is so violent that even people are stripped bare, and even children carry knives to slash the backdrops?

导演： 所有的戏剧都源于幽闭的潮湿。所有真正的戏剧都带着一股陈年岁月的腐臭。当戏服开口说话时，活人早已成了髑髅地墙上的骨制纽扣。我挖通隧道是为了夺取那些戏服，并通过它们，在公众除了关注别无选择时，向他们展示一股隐藏力量的轮廓，让他们充满精神并被行动所征服。 DIRECTOR: All drama originates from a claustrophobic dampness. All true theater carries the stench of rotted years. By the time the costumes begin to speak, the living have long since become bone buttons on the walls of Calvary. I dug those tunnels to seize those costumes, and through them—when the public has no choice but to pay attention—to show them the outline of a hidden force, to fill them with spirit and conquer them through action.

魔术师： 毫不费力地，我就能把一瓶墨水变成一只戴满古老戒指的断手。
PRESTIDIGITATOR: Without any effort, I could turn a bottle of ink into a severed hand covered in ancient rings.

导演：（恼怒地） 但那是谎言，那是戏！如果我花了三天时间与根须和巨浪搏斗，那就是为了摧毁戏剧。 DIRECTOR: (Exasperated) But that is a lie, that is theater! If I spent three days struggling with roots and giant waves, it was to destroy the theater.

导演： 一个人必须摧毁剧院，或者生活在剧院里！从窗户里吹口哨是没用的。如果狗儿温柔地呻吟，就必须毫无防备地拉开幕布。 DIRECTOR: One must either destroy the theater or live within it! It is useless to whistle from the windows. If the dogs groan softly, the curtain must be pulled back without defense.

魔术师： 当你说“爱”时，我感到惊讶。 PRESTIDIGITATOR: I am surprised when you say "love."

导演： 我看到每一颗沙粒都变成了一只非常有活力的蚂蚁。 DIRECTOR: I see every grain of sand turning into a very energetic ant.

魔术师： 有可能。（停顿）但对于一个在沙幕下开启剧院的民族，还能指望什么呢？如果你打开那扇门，这里就会塞满猛犬、疯子、暴雨、畸形的叶子和下水道的老鼠。
PRESTIDIGITATOR: It’s possible. (Pause) But what can one expect from a people who open a theater beneath a curtain of sand? If you open that door, this place will be filled with rabid dogs, madmen, rainstorms, deformed leaves, and sewer rats.

女士： 我的儿子在哪儿？今天早上渔民们给我带回来一条巨大的翻车鱼，苍白、腐烂，他们对我喊道：“这就是你的儿子！” LADY: Where is my son? This morning the fishermen brought me a giant moonfish, pale and rotten, and they shouted at me: "This is your son!"

哈莱奎因戏服：（哭泣）恩里克。 HARLEQUIN COSTUME: (Weeping) Enrique.

导演： 我冷。 DIRECTOR: I am cold.

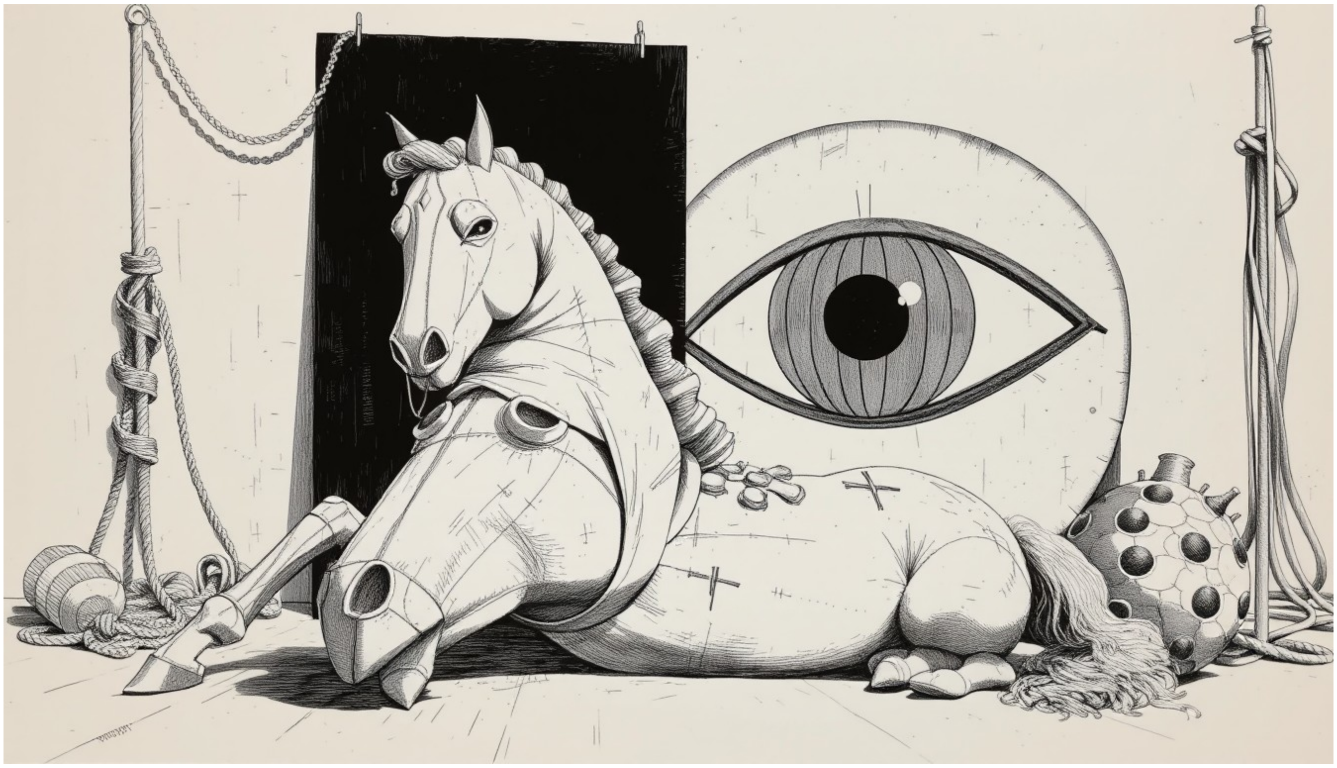
魔术师：（扇着风） “冷”是个很漂亮的词。 PRESTIDIGITATOR: (Fanning himself) "Cold" is a very beautiful word.

导演： 谢谢你所做的一切。 DIRECTOR: Thank you for everything.

魔术师： 别客气。拿走很容易。难的是给予。 PRESTIDIGITATOR: You're welcome. Taking away is easy. The hard part is giving.

仆人：（跪倒在地）先生！公众在那儿。 SERVANT: (Falling to his knees) Sir! The public is there.

导演：（脸朝下倒在桌子上） 让他们进来！ DIRECTOR: (Falling face down on the table) Let them in!

［（魔术师在空气中猛力挥动扇子。雪花开始落在舞台上。）］ [(The Prestidigitator waves his fan violently through the air. Snow begins to fall on the stage.)]

幕布缓缓落下。 [The curtain falls slowly.]